

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence,

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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THE ECCLESIASTICAL MUSIC OF THIS COUNTRY.

[From a Lecture.]

BY HENRY JOHN GAUNTLETT.

FEW compositions are better adapted to form and ripen a taste for sound and classical writing, than those of the cathedral writers of this country. Their works seldom present any very formidable vocal or instrumental difficulties; and their introduction into the family circle, or at the private meeting of amateurs, hardly fails of making a strong impression on the mind, and of gradually refining the taste. From Tye down to Samuel Wesley, the last of a 'time-honoured race,' there has been produced in the ecclesiastical school, a succession of the most choice specimens of musical composition; many of them of a highly descriptive and picturesque character. Among a class of writers, formerly so numerous, it may be easily imagined that their works possess exceedingly varied degrees of merit. Many of them would seem solely intended to exemplify the received canons of musical composition at the period of their production; and, although characterized by an absence of glaring blemishes, the outline of the features, so to speak, being correctly drawn, are yet destitute of the warm expression of light and life. It has been well observed, that if he who possesses great intellectual endowments and high imagination, give himself up, free and unconfined, to the impulses of his genius, he shews us a spirit as it is sent out from the hands of nature, to range over the earth and the affections and passions of men. Our church writers of this class are, as may be supposed, necessarily a limited number. The names occupying the proudest station in this branch of our musical literature, are those of Orlando Gibbons, Henry Purcell, Boyce, Batteshill, and Samuel Wesley. I have not forgotten the writings of Farrant,

Bird, and their contemporaries ; or those of Child, Humphreys, Rogers, and Blow,—and their successors, Clark, Goldwin, Chreyghton ; or the more familiar works of Croft and Green ; but I have taken the names I first mentioned as land-marks, from whence the musical student may in the clearest manner perceive, that each of these writers, by the splendour of his genius, his peculiar modes of expression and arrangement, has made a manifest advance in this branch of musical composition. The works of the two first mentioned writers, have again and again poured forth their fascinating influence on the minds of thousands of their countrymen ; and few, if any, would dispute their pre-eminence in the ecclesiastical style. But I have, perhaps, excited the sneer of the bigot ; the smile of incredulity from the sciolist ; and the bitter look of contempt from the pedant ; by bringing the name of Samuel Wesley in juxta-position with those of his illustrious countrymen ; I shall be told, that the pure and sublime style—so peculiarly suited to the church service, and only properly cultivated up to the middle of the seventeenth century, must be considered the sole legitimate ecclesiastical school ; after which period (1650), this branch of composition was no longer in a state worthy of study or imitation. If this supposition be true, Cromwell has more sins to answer for, than have usually been laid to his charge. But I have yet to be convinced, that the usurper's cruel outrage on the head of the church, was followed by the total extinction of the sublime in cathedral writing. The appointment of Capt. Cooke, a mere sciolist in the art compared with his contemporaries, to the important situation of master of the children of the chapel royal, was much more likely to have proved a death-blow to this branch of the art. This event, however, turned out less inauspicious than might have been expected. Wise, Humphrey, and Blow, the Captain's pupils, each possessed a genius of no common order. From the bold use of chromatic harmonies, found in the compositions of the first of these worthies, I am afraid he would have stood but little chance of obtaining the ephemeral distinction which is now annually offered to our church writers, in the shape of 'the Gresham Prize.' Still, were he living, he might console himself under the failure, with the fact, that he would not be worse treated than some of the most eminent in the profession of the present day appear to have been. The truth is, that a pure and clear style, united to a deep and impressive tone of tenderness and feeling, which first appears in the works of Farrant and Bird, was increasing in strength and energy, and enhanced by a loveliness of melody and feature, at length assumed in Purcell's works,—a form approaching the dramatic.

When we look back and compare the faint and cold delineations of Tye, as found in his 'Acts of the Apostles,' a production made up of meaningless fugues, canons, imitations, and other elaborate nonsense,

with the sustained dignity, and life-breathing pictures of Gibbons, we perceive that a great advance had been made in the musical literature of the church; that pedantry had given place to feeling; learning had become the handmaid of expression; and that ecclesiastical composition, had been keeping pace with the progress of other branches of the art, and was the result of the invention and imagination, which is essential to its real advancement. Purcell, by the daring novelty of the melody, harmony, design, and construction of his compositions, effected a perfect revolution in anthem-writing; and I very much doubt, if there be a harmony of modern times, which may not be traced, in some shape or other, in his works. I would instance his anthem 'My beloved spake,' the 'Lament of Job,' the scena between Saul and the witch of Endor, and the frost-scene in 'King Arthur;' from which some notion may be formed of what this illustrious writer effected for the science in this country. The movement in F minor, 'What power art thou,' appearing in the last of the compositions alluded to, is completely *Freyschutz* music in its character; whether considered in the progression, or the disposition of its harmonies. How Battishill worshipped him! How *his* spirit is ever and anon falling into a passionate adoption of the many and glorious transitions and syncopations of his predecessor; such as steal upon the auditor, and win him away into scenes filled with images of stillness, peace and perfect love. What a torrent of conflicting emotions appear to have oppressed his soul, in the opening of that great and expressive composition, 'How long wilt thou forget me, O Lord?' How beautifully are these dark, terrible, and tumultuous wrestlings with fear, anguish, and almost despair, contrasted by the noble chorus which concludes this admirable composition. The anthem, 'Call to remembrance,' is fortunately too well known for me to say a word on the lofty and fervid strain of thought by which it is characterized.

Wesley has written voluminously; although, from his being unconnected with any of our cathedrals, few of his works have become familiar to the quiremen. Indeed many of his best productions are composed to Latin words. Of these, the 'In exitu Israel,' 'Tu es patronus,' 'Te decet Hymnus;' a missa, written throughout upon a Gregorian, in honour of the pope whom Napoleon has immortalized in history, by the mal-treatment his holiness was so unfortunate as to experience at his hands; a *Confitebor*, containing the whole of the Third Psalm, composed after the manner of Pergolesi's, with songs, duets, trios, and chorusses; and several motetts, which appear in Novello's collection, amongst which, is the fine one in C, with an organ obligato accompaniment. His English compositions are several full services, (one of which has been printed, but is too long and too good for either of our metropolitan choirs; about twenty anthems, amongst which stands, as the most

extraordinary one, 'Behold how glad and joyful,' written for four voices, and an organ obligato accompaniment; a great many chants; about three or four hundred psalm tunes, embracing every variety of measure and style; and an English oratorio, or *Serenata*. His style has been described by a distinguished musical critic, as a beautiful union of those of Purcell, Handel, and Mozart. In his later works, however, Bach appears more pre-eminently as his model. I believe, he was about thirty-five years of age when he first became acquainted with the works of Sebastian Bach; and his subsequent compositions are evidently imbued with the love and spirit of this great master. His style in cathedral composition is new and varied; and yet it has all the solemnity and pathos, which distinguish Purcell, Gibbons, Boyce, and Battishill. His chorusses in particular, combine great power and strength, with the utmost freedom and elegance in their structure and design; and in producing the effect of 'the pure sublime,' resulting from a combination of profound science, vivid imagination, and deep feeling, Wesley takes a high position, and has but few rivals. It is true that the edified is not one with which we have been familiarized; but yet it is not modern in its character. Its hues appear to have been sobered by the passing wings of time, and the calm slow ivy has already had leisure to wreath the soft gleam of its melancholy across its walls. The composer seems to think differently from his predecessors, but his thoughts are equally beautiful, solemn, and majestic; his harp has lost none of the religious and deep feeling, which distinguishes his predecessors, and its strings are struck by as firm a hand, and as tranquil a spirit.

BENEFIT CONCERTS.

WE have been favoured with the following history of a *benefit* Concert by a Correspondent, whose case we pity, and the only consolation we can give him, is, that he is not the only sufferer in the same way; but we hope, that by giving publicity to the circumstances of which he so justly, yet so good-humouredly complains, we shall do some good. After paying the "Musical World" some flattering compliments for its impartiality, our Correspondent proceeds:—

"I have the misfortune to be what is considered a very useful man at a private concert, for I not only play the pianoforte tolerably well, but I can scrape decently on the violin or tenor,—I also sing songs, duetts; and in glees I am called upon to take alto, tenor, or bass, just as the case may require. With all these most extraordinary powers, it will not be wondered at that I am constantly invited to take a friendly dish of tea, just to meet a couple of old acquaintances; but when I enter the room, I find some thirty or forty ladies and gentlemen, seated in regular order; of course I am immediately requested to be so obliging as to accompany Miss Fanny, or Miss Mary, in a song; and,

when once planted at the pianoforte, I become a fixture for the rest of the evening, in the course of which I may, perchance, procure a glass of lemonade or negus.

"This, Mr. Editor, has been my lot for about four years, during which period it has cost me at least two guineas for new gloves, and about ten pounds for coach hire; for, be it known, that, in the height of the season, I am kindly invited out four or five times a week. About three months ago, I hinted to some of my kind friends that I would venture to give a benefit concert, and I solicited their patronage and support. They received the intelligence apparently with great pleasure, and said that they knew of no professor more entitled to public patronage than myself—that I might depend on their support—provided I would engage the *first-rate foreign singers*, and fill the orchestra with the *best performers*; this I promised faithfully to do. Well, Sir, I issued an announcement, engaged the rooms, got my tickets printed, &c. I engaged Malibran and Grisi for 40 guineas; Rubini and Lablache for 30 guineas; four English singers, 20; a band of about five and thirty instruments, for 54 guineas; a leader and conductor, 10 guineas;—as I was persuaded to give my concert in the evening, the rooms, with attendance, &c., came to 30 guineas; the printer's bill was 17*l.* 11*s.*; the advertisements, 21*l.* 12*s.*; hire of music, portorage, refreshments, door keepers, &c., 7*l.* 16*s.*—altogether the expenses amounted to about 240*l.* 3*s.*, but that I did not mind, for I knew the room would contain about seven hundred persons, and my excellent friends would, of course, flock around me, and I fully calculated on selling six hundred tickets, at half a guinea each, which would leave a balance in my favour of about sixty guineas. I sent my tickets to the various music shops, enclosed bills to my patrons, and at every rat-tat of the twopenny postman, up I started, to furnish my friends with the tickets;—but, somehow or other, no orders came, and the time was fast approaching: I just peeped into some of the music shops, and carelessly enquired whether any more tickets were wanted; the general answer was, "we have not sold any of your's yet, but people will leave these things to the very last moment." It is worthy of being recorded, that not a single invitation to tea, &c. was sent me after I had announced my concert—this I could not understand. Well, Sir, to make a long story as short as I can, the very day of the concert arrived, and I had not sold a hundred tickets! One hope I had left—my friends would pay at the door: suffice it to say, that, with the vast attraction in my programme, only seventeen persons paid at the door! Unfortunately, most of my kind friends were unwell, or on the point of leaving town. One family in particular, where I had attended at least twenty times in a friendly way, did take three tickets, and paid two guineas for them. Now for the finale; I *lost*, by my *benefit* concert, upwards of a hundred pounds; and, had it not been for the liberal conduct of the performers towards me, I should have been minus twice that amount.

"My object in sending you this plain statement, is, to put my fellow-labourers on their guard, not to trust to fair promises; and, above all, to avoid attending friendly tea parties, where they are made the fags of the evening; and when they by chance meet with their affable friends in the street, the

latter turn their heads towards a shop window, to avoid a nod of recognition. One thing grieves me exceedingly, and that is, I have repeatedly played quadrilles for my kind friends, for hours together, by which stupid condescension, I have deprived many an industrious individual of honestly earning a guinea, while I scarcely was thanked for thumping on the pianoforte until my arms ached; and because I did so to oblige Mrs. A., Mrs. B. expected it, or she would be highly offended. One word more, and I shall have done;—I had the honor of giving lessons to a young lady twice a week, in singing; but as it was not convenient for her mamma that I should attend in the course of the day, except occasionally, I used to go in the evening, not to give a lesson, but to sing myself, for it generally happened that several neighbours just popt in *by chance* (?) who were passionately fond of music—the sequel may be easily imagined. **MORAL.**—Take warning all ye aspiring Tyros—do not rely too much on the applause which you may be favoured with at friendly parties—and should you wish to put the sincerity of your admirers to the test, announce a public BENEFIT!"

CONCERTS.

SIGNOR LIPINSKI'S CONCERT.—After hearing Signor Lipinski on Friday morning last, we cannot remove the impression, that we have hitherto not rendered him full justice upon his merits as a performer; it is therefore with real pleasure that we are afforded an opportunity of making the 'amende honorable.' His first performance at his own benefit, and the only one we heard, was very beautiful, and procured him a shower of rapturous approbation. It was a new concerto for the violin. The composition itself if not of the highest, was nevertheless of the good class; and if not remarkable for originality, it was neither bald nor commonplace. The concert opened with the overture to the *Zauberflöte*, not *Fidelio*, as announced in the programme. Miss Bruce sang Mozart's 'Dove sono,' Mad. Grisi and Signor Rubini a duett by Rossini, (from the *Semiramide* if we recollect,) with great spirit and energy: and Mrs. Anderson played in her very sensible and expressive style, the first movement of one of Hummel's concertos. Signor Ivanoff sang a little air, but we hear so many of these little airs, and their characters are so similar, that we have forgotten what it was—most likely 'Or che in cielo;' which by the way is a pretty little melody, and he sings it most charmingly. Signors Lablache and Tamburini performed in the most perfect manner possible the 'Se fiato,' from 'Il Matrimonio.' Their noble voices were so finely seconded by their rich and gentlemanly humour, that the whole room stormed an encore. The last piece we heard, was an aria by Signor Benedict, 'Quanto io t'amo' sung by Mad. De Beriot; a charming piece of writing, and calculated to display the amazing powers of the singer; and she did sing it, so as we believe no mortal living could at all compare with her. The other instrumental performers named in the programme were, Mr. Wright for a fantasia on the harp, and Mr. Sedlatzek on the flute. Messrs. Mori and Tolbecque led; Signor Costa conducted. The band was full and excellent, and the audience a good one.

ROYAL ACADEMY OF MUSIC.—The Pupils of this Institution gave their last Concert, for the season, on the first inst., which was well attended.

The Overture to *Jessonda* was very well performed, by an efficient band, led by Mr. Patey. The first movement of Kalkbrenner's Concerto in D

minor, for the pianoforte, was played with great firmness and spirit by young Barnett, pupil of Mr. Holmes. Spohr's Violin Concerto in G, performed by Mr. Richards, a pupil of Mori's, was deservedly applauded to the echo. But the gem of the concert was a new Concerto in F Minor, pianoforte, composed and performed by W. S. Bennett, which is replete with beautiful *morceaux*; and, independently of most brilliant solos for the pianoforte, the rest of the instruments are most judiciously employed, not merely in accompanying, but each forms a link in the ingenious whole, and enhances the effect; we scarcely need add that the plaudits were most rapturous.

A selection from a Mass, composed by Lord Burghersh, was extremely well performed; and, as a composition, it reflects great credit on the noble and amiable amateur: its character is truly ecclesiastical.

Mrs. Smith and Miss Wyndham were encored in a duett from the same pen, called "Ti trovo." Morley's pretty Madrigal, "Now is the Month of Maying," was also encored, not, as poor Matthews used to say, "because they sung it so bad, that they were obliged to sing it over again."

The other principal vocalists were, Miss Gooch, Miss Deakin, Miss Dickins, Mr. Bennett, and Mr. W. Seguin. The performance was ably conducted by Mr. Lucas, who accompanied Mr. Bennett in Beethoven's *Adelaida*, and Miss Gooch in Haydn's "Sympathy" on the pianoforte, in a musician-like manner. The Patrons of the Academy intend to give four concerts next season, on a very extensive scale; at which, vocalists of the first eminence will be engaged, as well as a first-rate orchestra, and a numerous chorus.

SIG. IVANOFF'S CONCERT.—On Monday morning the Opera Concert-room was, as might be expected, thronged with fashionable people at the benefit of this delightful singer. The programme exhibited but little novelty,—two pieces only, if we recollect, with which concert-haunters are not familiar: viz. the finale to 'Otello,' sung by Mmes. Grisi and Bishop: Signors Ivanoff, Rubini, and Lablache: and the finale to 'Guillaume Tell' ('Il giuramento'), by Rubini, Ivanoff, Lablache, Tamburini, F. Lablache, Balfe, Giubilei, Berettoni, Bennett, Begrez, Brizzi, Galli, Piozzi, and De Angioli. The latter piece was upon this occasion performed for the first time in England. Sig. Ivanoff sang for the hundredth time, the barcarole 'Or che in cielo,' by Donizetti: an apology was made for Mad. De Beriot, who was unwell: and Mad. Grisi and Signor Lablache substituted for her song, the 'Ah guardate che figura.' Mad. Caradori dispensed to her auditors Donizetti's 'Io l'udia; and Mrs. Bishop substituted an Italian air, the name of which we do not remember, for the ballad of 'John Anderson my Jo;' Bochsa, though announced, never came at all. Those two admirable musicians, Messrs. De Beriot and Benedict, played in a charming style a duett on the violin and piano-forte. Mr. Herz, too, performed a piece—of course his own—and poor stuff it was; nevertheless he played it with that precision and brilliancy for which he is so remarkable. Signor Liverani executed a solo on the clarinett, and Sig. Puzzi on the horn. As the foreign artists who take benefit concerts here, have an eye to the 'positif' however insignificant, we could recommend a plan which would save them a few shillings in printing: it is this; at the commencement of the season, let those who propose giving concerts club together, and have a programme set up with all their names advertised, and a list of their hack-songs and duets. It would answer all the purpose of the present system; seeing that we should be sure to find out in proper time who is *not* to sing, and what is *not* to be sung; for who *is* to sing, and what is *to be* sung, according to the present insolent mode of advertising a concert, no one will be hardy enough to predict.

MR. GIUBILEI'S CONCERT.—On Tuesday morning the opera concert room, ante-room, and orchestra, were crowded with fashionables, to hear an excellent

and various selection of music. The performance opened with the overture to *Fidelio*; after which, Signor Giubilei sang with considerable comic humour the 'Miei rampolli' from *La Cenerentola*. The instrumental performers were, Signor Puzzi, on the horn; Mr. Moscheles, who played his recollections of Ireland; the little boy Regondi on the guitar, whom we did not hear; and Mr. Ole Bull, who did not perform in the first part, as announced; and if he did at all, it was while we were taking in a cargo of fresh air. Mad. De Beriot and Signor Lablache were somewhat mercilessly encored in 'Ah guardate che figura;' but the greater the demand upon those fine artists, the greater the compliment. Their performance was doubtless an extraordinary combination of refined singing and choice humour. With the exception of those sudden shouts and tiny whispers with which Signor Rubini so frequently interlards his songs, his delivery of Beethoven's 'Adelaida' was as beautiful an exhibition of vocal science as we ever heard. When we reflect upon his great acquirement in the art, and contemplate his sagacious brow, we cannot but think that in this charlatanerie he is subjecting his judgment to a trumpery taste. It is quite impossible that he can respect such a style of singing. Signor Tamburini repeated an air from the 'Briganti' with corno obbligato by Signor Puzzi; and Signor Ivanoff an aria from the Huguenots, which appeared to us eccentric in the treatment of the melody, and to possess so little interest in other respects, that we should not waste away to a shadow at the thought of never hearing it again. Meyerbeer, with undoubtedly great science, is an odd mixture of the ultra modern German and Italian schools—more especially of the former in instrumentation. All his singers should (like Wordsworth's idiot boy) 'have the voice of three.' Mesdames Grisi and Assandri repeated the duet from *Norma*, 'Deh con te.' They were loudly applauded; yet we sincerely declare that we winced and laughed as they screamed and whispered. We pretend to no Aristarchism in these matters—it is simply a question of feeling; and as such, the exhibition in our judgment was purely ludicrous. Mad. De Beriot and Mr. Parry Jun. were encored in Mazzinghi's amusing duett 'When a little farm we keep.' The gentleman's imitation of Mr. Harley the actor is remarkably accurate. Those persons who curl up their noses at an English comic duett, should be consistent, and denounce such pieces as 'Papa taci,' &c. &c. Messrs. Balfé, A. Giubilei, and Seguin, were to sing after we left. Mr. Mori led; and Signor Costa conducted.

REVIEW OF MUSIC.

The Germ of Fine Piano-forte Playing; to assist Masters in forming Pupils on the most correct principles, and to enable those of limited musical knowledge to teach beginners the elements, without danger of acquiring bad habits, by J. D. Rohlfs, dedicated to his friend, Ignace Moscheles, Esq.

THE rapid strides which Music is now making in this country, have led to a perfect inundation of all sorts and descriptions of treatises on the principles of the art, and their practical application. Some are of the highest order of merit; and in the 'Gradus ad Parnassum' of Muzio Clementi, we recognize a work of profound thought, united with the most consummate manual skill. Indeed, this production may be deservedly placed by the side of the exercises and fugues of Sebastian Bach. In a lower degree, we meet with the studies of Wölf, Steibelt, Reicha, Adam, Müller, Cramer, Moscheles, Hummel, Potter, Czerny, Schmidt, Kalkbrenner, Herz, and a host of others, who have all, more or less, enriched the literature of the art with fine specimens of sound and sterling composition. We might fill our page with a catalogue of Introductions, Guides, and other elementary works; but a really excellent "book

of beginnings" for the uninformed mind and unpractised fingers of the youthful student, has long been a desideratum. Kalkbrenner's work, in conjunction with Herz's Exercises, has been of incalculable service, both to masters and pupils; and in that which stands at the head of this notice, we find as concentrated a system of practical and scientific instruction, and as clear and discriminating a developement of the elementary principles of the science, as any master could well desire. The executive part of the work appears to be divided into five parts: 1st, the separate finger exercise; 2nd, the position exercise; 3rd, the scale exercise; 4th, the triplet exercise; and 5th, the lesson exercise. When our readers are informed, that, with the exception of the scale exercises, the whole of the others are comprised in the compass of five notes, in order to secure the perfect position of the hands, and a free and independent action of each finger, varied in the most ingenious and novel manner, so as to excite the interest and musical feeling of the pupil,—they will assuredly coincide with us in the high opinion we entertain of Mr. Rohlfs' production. The one-finger exercises are new in their commencement, because they at once grapple with the great difficulty experienced by beginners, and indeed by many advanced a considerable way in the science; viz. that of the inequality of strength between the third and fourth fingers, compared with the others. The scale exercises are rythmical in their arrangement; and the triplet exercise is the surest road to the command of a free and fine shake, which we have yet seen. Mr. Rohlfs was, we understand, a pupil of Reicha; and his treatise evidences the sound education he has received from that profound master, and a great capability for communicating knowledge in a perspicuous and agreeable manner.

A Catechism of the Rudiments of Harmony and Thorough-Bass. By J. A. Hamilton. COCKS.

The author of this excellent and useful composition states in his preface, that "he pretends to no originality, either in precepts or examples; he has freely borrowed whatever suited his purpose, from the more extensive and elaborate treatises of Emanuel Bach, Reicha, Albrechtsberger, Choron, &c." The judgment displayed in the selection of *both*, and in the general arrangement, is evident throughout the work. Some few errors in Theory might be pointed out, though having the authority of such distinguished names: the classification of chords as adopted by Kollman, is decidedly the most perfect and consistent: much skill and experience, however, were requisite to compile, and at the same time to render intelligible, so much useful information in so small a compass as Mr. Hamilton has effected in this, and indeed in all his several little treatises; through which he will have rendered an essential service, in promoting a more general knowledge of this grand and delightful science; and from which may result a more correct judgment, and a more refined taste, than has been evinced from time to time by the encouragement afforded, but too generally, to trashy productions, in preference to those formed on the principles of science with elegant judgment.

With respect to the division of these works into "Question and Answer," it appears to us, that, in putting a question, the *terms* of that question should generally be repeated in the answer. Experience, we think, will prove that the perception of the subsequent definitions will be thereby rendered (to a young mind) more clear and distinct. The memory moreover, appears to be usually so mechanical in its operation, that the bare repetition of the term in the different tones of the tutor and pupil, will aid the latter in associating in his recollection the definition with the question proposed. Example. Ques.—"What is an Interval? Ans.—An Interval is the distance from one sound or note to another." This method too will offer another advantage:—the matter may be distinctly, and separately perused without reference to the questions.

"I wooed thee." *A Song: the words by Charles Swain, the music by B. Hime.* HIME, (Manchester,) HIME and SON, (Liverpool.)

"The Fireside." *A Song: the words by Charles Swaine, the music by B. Hime.* (The same publishers.)

"The first Prayer." Ditto, ditto.

"The Cottage by the Stream," Ditto, ditto.

"The Night." *A Pirate's Song.* Ditto, ditto.

The four first of these pieces form a portion of a series entitled "*Hours of Song.*" Mr. Hime possesses the good fortune of having subjects to inspire his muse greatly superior to the ordinary range of such compositions. Mr. Swain is one of the most elegant of our modern lyric poets: his lines are instinct with grace and tenderness, without being affected or maudlin. He can talk of stars, and flowers, and lapsing streams, and yet not subside into a delicate and interesting languor. He writes like an out-of-door poet, and speaks to the point of that which he has seen and handled. Throughout all his verses too, (at least that we have seen) there breathes out a manly and gentle spirit. His *Pirate's Song*, (the last in the above list,) is both energetic and in excellent keeping with his subject; and his "*Infant's Prayer*" is worthy of any graceful divine. Jeremy Taylor would have awarded it his approbation. The following verse (the second) appears to us beautifully simple:—

"Tell me, oh! ye flowers that meet
By the valley or the stream;
Have ye incense half so sweet,—
Fragrance in your rich retreat,—
That ye deem
Half so dear to Heav'n's care,
As an infant's quiet prayer."

The first of the above songs is a very elegant melody, and delightfully accompanied. With the good taste of a clever musician, Mr. Hime has nicely varied his harmonies upon the repetition of his theme.

The second piece in succession is pretty, but not of so high a character, both as to the melody and general treatment, as the other.

The third,—"*The First Prayer*," is a charming composition—placid and sweet in melody, with an appropriate and unbackneyed accompaniment.

"*The Cottage by the Stream*," is somewhat in the manner of Haydn, with an agreeable flow of harmony—natural and unaffected. The progression into the minor of the key is accomplished without effort, and with perfect simplicity in the treatment.

The last of the series—"The night," displays most character and originality. Without descending to invidious comparisons, we have no hesitation in saying that we had rather have written this piece than many sea songs which could be named. A false progression in the harmony occurs between the 12th and 13th bar of the 1st page, where the essential discord E is erroneously made to ascend.—This, and the first, are the two most meritorious compositions, in their several characters.

CHIT CHAT FROM THE CONTINENT.

Turin.—June. The season at the Teatro Carignano has been highly successful. Several of the old standard operas, and one or two new ones, have been performed with very great satisfaction to most brilliant and crowded audiences. We have had Rossini's '*Cenerentola*,' Bellini's '*Norma*,' the '*Nuovo Figaro*,' '*Sofia di Moscovia*,' (a new opera by Concone) &c. supported by Donzelli, who is in as fine voice as ever—Lonati, tenore, a debutant of great pro-

mise—Pio Botticelli, with his rich bass—Madame Lalande and Madame Albertazzi. The latter lady is an English woman, and was married to an Italian professor when about sixteen. She is still not more than twenty-one, but with a voice and manner that elicit the most rapturous applause. She attracted great notice at Paris, and also at Madrid, where she was the prima donna a season or two past. Her performance at the Carignano has won for her the praises of all the dilettante here, and she is now an established favorite. The *Gazetta Piemontese*, *Il Messaggiere*, and other journals, speak of her beautiful voice and elegant style with enthusiasm.

Prague.—The second performance of the Musical Academy here, commenced with Mozart's Grand Symphony in G minor. "With all our unbounded reverence for this Schiller of musicians," says one of the critics of Prague, "we cannot deny that his symphonies, quartetts, &c. bear the stamp of the age in which they were composed, far more deeply than his operas, of which the greater number will remain for ever fresh and new. This symphony is undoubtedly a wonderful composition for the last century, though it is not distinguished by those peculiarities which the present times require; and it would probably never be received anywhere with the satisfaction which its performance produced at Prague, where Mozart is looked upon as a relative in blood." After the symphony, Joseph Janaush played, (it being his first appearance in public) variations for the double-bass upon a favourite Austrian air composed by Drechsler. Variations for the double-bass are scarcely of sufficient interest to form a portion of a concert given by the Conservatorium: these, however, were played by Janausch with a precision and neatness that compel us to congratulate the orchestra upon the accession of so skilful an artist. Bernard Voigt's performance of variations for the clarinet, on Rossini's 'Una voce,' gave rise to a warm controversy, as to whether the variations themselves were not composed by the Swan of Pesaro. If they were not, the writer was certainly deeply imbued with the characteristics of Rossini's style. Fraugott Krämer played a rondo for the violin, composed by A. Bohrer, in a very delicate and pleasing style; and Demoiselle Wilhelmine Proksch sang an air from Donizetti's 'Torquato Tasso' in a manner which gave promise of future excellence. The overture to P. Lindpainter's here hitherto unknown opera, 'Die Pflegekinder' terminated the performances.

Berlin.—The new operas lately produced here are,—1. 'Der Last-träger,' by Gomis, a young Spaniard resident in Paris; and, 2. 'Aurora,' composed by Gläser. The plot of the first opera, although written by Scribe, is tedious and by no means natural, although some of the scenes produce a good deal of dramatic effect. Gomis has, however, in this opera, the scene of which is laid in Granada, full opportunity of indulging his feelings of nationality as a Spaniard, and he has done so with talent and effect. In the concerted pieces, songs and romances, the composer has too readily yielded to the taste of the times for superfluous modulation and strong instrumentation, but still all is characteristic. This is particularly to be seen in Gasparo's romance 'Eine Prinzessin von Granada,' in the third act. The overture is too long, bombastic, and noisy, but contains some clever passages. The romance of Erminia, "Komm, mein Lieben," which Don Rafael afterwards repeats, is very sweet and melodious, and tinged with the spirit of Southern song. The 'Pregliera' of women's voices tells well, and the grand scena of Helena in the second finale is full of expression, and was admirably executed by Dem. Gerhard. The part of Gasparo was well performed in every respect by Herr Fischer. Neither should Holymiller as Don Rafael, nor Dem. Beckär and Muzzarelli, as Erminia and Theresita, be passed over without notice. The other parts are very inferior,—not so the chorusses, which were good and important. The opera, however, does not bid fair to be very successful in Germany.

Leipsic.—On Good Friday and Palm Sunday was performed, in the Church of St. Thomas and St. Nicholas, a new oratorio, under the direction of the composer. The subject is 'Des Heiland's letzte Stunden,' (The Last Hours of the Redeemer); but the composer, instead of employing the text arranged by Rochlitz, and which Spohr has already used under the same title, has taken another version, by Muhlbaur. The work is written in a good ecclesiastical style, as was to be expected from its author, C. L. Drobisch, who is familiar with, and well practised in music of this character; having composed a great deal for the Church during the ten years which he passed in Munich, whence he returned here to his native city some few months since. The oratorio proved successful, and gave great satisfaction to a very numerous auditory.

Rome.—Persiani's 'Inez de Castro,' at the Teatro d'Apollo, has given place to a new 'Mosé,' in which a debutante from Milan, of the name of Ortensia Lonati, made a successful appearance. Marini and the tenor Bassadonna likewise pleased greatly, and this so-called opera sacra, charmed all hearers.

Brunswick.—The preparations for the Elb Musical Festival at Brunswick, on the 7th, 8th, and 9th July, mentioned in our last, are upon a very extensive scale. The instrumental performers will amount to about 160, and the vocal to about 450. The concerts take place in what was formerly the Ægidien church, but in which service has not been performed for some time. It will on these days receive its fresh consecration as a temple of the muses. The performers were to assemble on the 5th July for a rehearsal. On the 7th the 'Messiah' is performed, the solo parts by Krause of Brunswick, Mantius of Berlin, Mme. Miller of Brunswick, and Mme. Schmidt of Halle, all under the direction of Dr. F. Schneider. On the 8th, Chapelmaster Methfessel conducts a Miscellaneous Concert, in the course of which Fesca's overture to Kantemire will be performed. On the 9th, a Miscellaneous Concert under the direction of Marschner will be opened with Mozart's G minor, and terminate by Beethoven's Eroica. It is understood also, that the celebrated 'Crucifixus' by Lotti, and a grand vocal work by a new composer will likewise be brought forward. On the 6th and 10th of the month, there will be dramatic performances at the Ducal Theatre, and on the 8th a splendid Ball, to which all the Subscribers to the Festival will have admission.

GLUCK IN DESHABILLE.

Mehul, the eminent composer of the oratorio of 'Joseph,' in his latter years delighted in talking about Gluck, and to relate the circumstances of his first connexion with that illustrious composer.

"I arrived in Paris in 1779," said Mehul, "possessing nothing but *my sixteen years, my old woman, and hope*. I had a letter of recommendation to Gluck: that was my treasure: to see Gluck; to hear him; to speak to him; that was my sole desire upon entering the capital; and that thought made my heart leap for joy.

"Upon ringing at his door I could scarcely draw my breath. His wife opened it to me, and told me that M. Gluck was at his occupation and that she could not disturb him. My disappointment I have no doubt gave an air of vexation to my features, which touched the good lady: she made herself acquainted with the nature of my visit; the letter of which I was the bearer, came from a friend. I took courage; spoke with fervour my admiration of her husband's works; of the delight I should have simply in beholding the great man—and Mad. Gluck completely relented. She proposed to me, with a smile, that I should look at her husband while he was at work, but without speaking to him or making the slightest disturbance.

"She then conducted me to the door of a cabinet, from whence proceeded the tones of a harpsichord, upon which Gluck was thumping away with all his strength. The cabinet was opened and closed without the illustrious composer's suspecting that any profane being was approaching his sanctuary; and there was I behind a screen, which was luckily pierced here and there, so that my eye could feast upon the slightest movement, or most trifling expression of feature in my Orpheus.

"He had on a black velvet cap of the German fashion. He was in slippers; and his stockings were negligently pulled over his drawers. As for the remainder of his dress, he had on an Indian jacket of a large flower pattern, which came no lower than his waist. I thought him superb in this accoutrement. All the pomp of Louis the fourteenth's toilette would not have excited my admiration like the *deshabille* of Gluck.

"Suddenly I saw him dart from his seat, seize the chairs, range them about the room, to represent the wings of a scene, return to his harpsichord to give the air, and there was my man, holding in each hand the corner of his jacket, humming an air de ballet, courtesying like a young dancer, making glissades round the chairs, cutting capers, describing the attitudes, and acting all the tricks and pretty allurements of an opera nymph. He then appeared to wish to manœuvre the whole corps de ballet; but space failing him, he desired to enlarge his stage, and for this purpose came with a bang of his fist against the first wing of the screen, which suddenly opened—and lo! I was discovered. After an explanation, and some future visits, Gluck honoured me with his protection and friendship."

MISCELLANEOUS.

MR. OIE BULL is we hear going a provincial tour with Mr. Bochsa. Humph
The WORCESTER FESTIVAL will commence on the 27th September.

VAUXHALL.—There is always something fresh to see at these delightful gardens, and yet they are sufficiently the old Vauxhall to keep up the pleasant associations of our youth. After the crowded concerts of a late season, how delightful to spend a refreshing evening in the open air, in this little fairy-land, the ear pleasantly tickled with the distant band playing the popular airs of the day. How classical the new Italian Walk, with its statues and fountains, which (by a clever contrivance of the light) stand out boldly of a beautiful cream colour, delightfully relieved by the background of foliage. These are the quiet enjoyments of Vauxhall; but, to suit all tastes, there is the usual quick succession of amusement; the concert, the clever Ravel family in the Rotunda; the tight-rope dancing (certainly the best we ever saw); the panoramas, fireworks, eating and drinking, &c. &c. to each of which our kind old friend the bell invites to a run for a good place.

FOREIGN MUSICAL ARTISTS.—They gain patronage in the gay world by *lionizing* at the numerous fashionable parties of this brilliant season; and are well rewarded, not only by handsome fees for their attendance, but by crowds of the *beau monde* at their benefit concerts. The success of concerts of this kind has no relation to their intrinsic merit. When Weber was in England, he was too modest and retiring to become the "lion" of musical parties. At his benefit concert (within ten days of his death) the room was not more than half filled; while, on the same evening, the concert of a favourite Italian singer, at the house of one of the nobility, was attended by 400 fashionables, who paid a guinea a-piece for their tickets. It would be difficult to account for the fulness of the rooms at some of the concerts given last week,

upon any principle of musical attraction. The givers were third or fourth-rate performers; and the bill of fare was uniformly the "*toujours perdrix*" of the eternally-repeated songs of Grisi, Rubini, and Lablache. From this general description, however, we except the concert of M. Lipinski.—*Morning Chronicle*.

ROYAL MUSICAL FESTIVAL.—As our "**MUSICAL WORLD**" was "without form and void" when the grand festival took place at Westminster Abbey in 1834, it may not prove uninteresting to *our country* readers to have the result recorded; which we shall take the liberty of extracting from Mr. Parry's published account of the festival. There were four rehearsals and four performances.

TICKETS SOLD.

	£.	s.	d.
9470 Rehearsal Tickete at Half-a-Guinea each	-	-	-
4883 One Guinea Tickets; 5353 Two Guinea Tickets and Donators' Tickets	-	4,972	5 0
some trifling donations are included	-	-	-
His Majesty's Donation	-	-	-
	-	16,516	13 0
	-	525	0 0

Total Receipts £22,013 18 0

THE EXPENSES WERE.

	£.	s.	d.
Fitting up the Abbey	-	5,704	6 1
Principal Vocalists and Semi Chorus	-	3,786	4 6
Instrumental	-	2,217	13 6
Organ, Music, Printing, &c.	-	611	17 6
Advertisements, Books, Printing, Bills, Tickets, Attendants, Postage, Gratuities, &c.	-	1,111	13 2
	-	13,431	14 9
Books sold	-	498	0 0
Total Expenses	£12,933	14 9	
		12,933	14 9
		£9,080	3 3

After deducting £80. 3s. 3d. to pay for books presented to Their Majesties, the Royal Family, Directors, Stewards, &c., the sum of £9,000 was equally divided between the Royal Society of Musicians, the New Musical and Choral Funds, and the Royal Academy of Music.

MUSIC COMPARED TO RHETORIC.—There be in Music certain figures, or tropes; almost agreeing with the figures of Rhetoric; and with the affections of the mind and other senses. First, the division and quavering, which please so much in music, have an agreement with the glittering of light; as the moon-beams playing upon a wave. Again, the falling from a Discord to a Concord, which maketh great sweetness in music, hath an agreement with the affections, which are reintegrated to the better, after some dislikes. It agreeth also with the taste, which is soon glutted with that which is sweet alone. The sliding from the close, or cadence, hath an agreement with the figure in Rhetoric, which they call '*Præter expectatum*;' for there is a pleasure even in being deceived. The Reports and Fugues, have an agreement with the figures in the Rhetoric, of Repetition and Traduction. The Triplas, and changing of times, have an agreement with the changing of motions; as when Galliard time, and measure time are in the medley of one dance. It hath been anciently held, and observed, that the sense of Hearing, and the kinds of music, have most operation upon manners: as to encourage men, and make them warlike; to make them soft and effeminate; to make them grave; to make them light; to make them gentle and inclined to pity, &c. The cause is, for that the sense of Hearing striketh the senses more immediately than the other senses; and more incorporeally than the Smelling: for the Sight, Taste, and Feeling, have their organs not of so present and immediate access

to the spirits, as the Hearing hath. And as for the Smelling, (which, indeed, worketh also immediately upon the spirits, and is forcible while the object remaineth) it is with a communication of the breath or vapour of the object odorate: but Harmony entering easily, and mingling not at all, and coming with a manifest motion; doth, by custom of often affecting the spirits, and putting them into one kind of posture, alter not a little the nature of the spirits, even when the object is removed. And therefore we see that tunes and airs, even in their own nature, have in themselves some affinity with the affections: as there be merry tunes, doleful tunes, solemn tunes, tunes inclining men's minds to pity, warlike tunes, &c. So, it is no marvel if they alter the spirits, considering that tunes have a predisposition to the motion of the spirits in themselves. But yet it hath been noted, that though this variety of tunes doth dispose the spirits to variety of passions, conform unto them; yet, generally, music feedeth that disposition of the spirits which it findeth. We see, also, that several airs and tunes do please several nations and persons, according to the sympathy they have with their spirits.—*Bacon's Sylva Sylvarum.*

NOTICE TO CORRESPONDENTS.

The Anecdote of Haydn next week.

Operas, Concerts, &c. during the Week.

SATURDAY	Opera, King's Theatre.
MONDAY	Drury Lane, Malibran.
TUESDAY	Opera, King's Theatre.
WEDNESDAY	Drury Lane, Malibran.
FRIDAY	Ditto, Ditto.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

CZERNY'S Fantasia from "I Capuletti"	EAVESTAFF
— Jubilee Overture, by Weber	WESSEL
— Fantasias from Norma, Nos. 1, 2, 3	METZLER
Lemoine's Quadrilles from "La Sonnambula." Duets, Sets 1, 2	DITTO
Musard's Quadrilles from the Opera of "L'Eclair," arranged by Collinet	BOOSEY
Marschan, Six Galopes Modernes	DITTO
Pleasures of Melody, No. 1 to—	
T. B. Phipps	Z. T. PURDAY
Strauss's Valses Universelles, entered last week. Not Willis, but	WESSEL
Weippert's Arcadian Walzes	BOOSEY

VOCAL.

Fayre is my love. Prize Glee, Lodge	LONSDALE
Hark, dearest, hark! Serenade, Weber	WESSEL
Sweet is the balmy evening hour. Duet, 2 Sopranos, Mary R. Mitford, W. Thorold Wood	BOOSEY
The sailor's farewell. J. Bird, C. H. Purday	Z. T. PURDAY
The song of my choice. Ballad, T. H. Bayly. Melody by Beethoven	CHAPPELL
There's a wild and piercing sweetness. Lodge	LONSDALE
The spring's first violet. J. P. Knight	MORI
Tho' thou art cold and altered	DITTO
Ye happy birds, sing on. Duet—sine, Piano-forte (or Guitar)	CHAPPELL

FOREIGN.

Ah! non pensar. Aria, Bellini ..	MORI
Il sospiro. Lodge	LONSDALE
La campana dei Trapassati. Duetto, Soprano and Contr'alto, Gabussi	BOOSEY
Nella. Romance, Meyerbeer ..	MORI
Par che mi dica. Aria, Donizetti	MORI
Rizzio non ho uno. Duetto, Gabussi	CHAPPELL

SACRED.

Advent and Easter Hymns, Morning and Evening	PLATTS
Original Psalm Tunes for one or four voices, with compressed Organ or Piano-forte Accompaniments, by E. Creuse	GREEN
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Varied harmonies to popular Psalm Tunes. Ditto	DITTO
Various specimens of Psalm writing and performing, from the earliest Jewish chants to the present day	DITTO

MISCELLANEOUS.

Les Parisiennes, Quadrilles for 2 Violins, Flute, (or Flageolet) and Violoncello	Z. T. PURDAY
Overture to "Il Pirata," with Accompaniments ad lib. for Flute, Violin, and Violoncello. Rim-bault	FALKNER

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21. .Redemption of Israel ... Russell
28. .Solomon.....Handel

August. .No performance.

Sept. 8. .Miscellaneous Concert.

15. .L'AllegroHandel
Mass No. 2.....Haydn
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29. .JudahGardiner

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